Draft Technical Director timeline

Pentacle Theatre staff will create and track all show-related tasks related to the theater’s administration and to set design, construction and technical elements in Teamwork to minimize confusion, document agreements and ensure accountability.

Three weeks prior to auditions:

Technical director and production team meet to discuss technical needs of the show. Ideally, the team and technical director conduct a scene by scene review of the show to identify all needs:

* Set design
* Lighting
* Props (including props needed for the rehearsal process)
* Sound
* Special needs (including technology and special effects)

The work product of this meeting will be and document identifying needs for a successful production, assigning key tasks and responsibilities. Both the Technical Director and the Director will sign off on this report. The Technical Director will upload the document to the Teamwork project associated with the production.

Two weeks prior to auditions

Technical Director and Director will meet to review and refine draft set design.

One week prior to auditions

Final set design approved.

The Prop Master will acquire any props needed for the rehearsal process, as identified in the production team meeting referenced above. The Prop Master will provide the Technical Director with a list of items taken from the Glogau for Inventory Management.

By auditions

A scale rendering of the set for the director. (Technical director will be using 3D software to design sets, so there are several options for output depending on the nature of the set and the needs of the director). This will include a measured floor plan.

First read-through

Production Team is responsible for taping out the set area on the rehearsal space.

Technical Director may attend read-through as determined by the production’s needs and Technical Director’s availability.

Four weeks before opening

Technical Director attends run though. Due to scheduling constraints, the Technical Director cannot commit to attend more than one rehearsal prior to the production moving into the auditorium. Director will share this week’s rehearsal schedule with Technical Director.

Technical Director and Production Team meet to review status, ensure that all props, furniture and set dressing items are gathered.

Technical Director will provide a construction timeline for the first week in the theater so that the Production Team will know what elements will be in place for each rehearsal.

Saturday before strike of the previous show

Technical Director, Audio Chair, sound designer, light booth operator and sound operator, Stage Manager, Assistant Director and Director meet to conduct a “paper tech.” Marking scripts for all light and sound cues. This will ensure that adequate time for light hang and programming cues.

First day on the set – Monday or Tuesday, at Technical Director’s discretion

Technical Director will conduct a safety walkthrough of the set with the entire cast and crew prior to rehearsal. Throughout the construction process, the Technical Director may conduct additional safety walkthroughs. The stage manager and directors must attend.

The Production Team will be responsible for moving all rehearsal props and furniture from the Rehearsal Space to the theater. This can occur at any time following Closing Night of the previous production. Return any items brought from the Glogau for rehearsals and that you will not use at the theater to their proper location.

Tech weekend

Technical Director will have a functional set at a status that allows for rehearsal of all technical elements. The Technical Director will be responsible for the management of all elements of technical preparation and rehearsals, including Light Hang, Light Cue Programming, and Cue-to-Cue Technical Rehearsal. This time is set aside to ensure proper set-up, programming, and operation of technical aspects of production and will be the primary focus of the weekend. T**he Lighting Designer—if different from the Technical Director—may share these duties.**

Sound designer will have sound cues ready for cue-to-cue. This will include all sound files installed on the sound computers and cue-list programmed and ready to go by the scheduled start time.

The timeline for this weekend shall be as follows (subject to change based on scheduling needs of production team and Technical Director):

**Friday evening:** Light Hang.

**Saturday Morning:** Cast Work Party. The Technical Director will share needs for help in advance of this date. Cast members may perform other tasks for the theater unrelated to set construction.

**Saturday Afternoon/Evening:** Light Cue Programming

**Sunday Morning/Afternoon:** Cue-to-Cue Rehearsal

**Sunday Evening:** artistic rehearsal, at Director discretion

Second week in theater

Technical Director will complete detail work on the set (textures, finish work, finalizing practical elements), and evaluate and adjust technical elements as necessary (finetuning).

Technical Director will attend a rehearsal during this week.

**Photo Day**

The Technical Director will provide a set that is photo-ready by the Monday before opening. This entails a set that is cosmetically complete enough for the photos to for marketing materials. This does not mean the set will be 100% complete. The set WILL be in a condition to produce photos usable for publicity and marketing.

**Third week in theater (Week of Opening)**

The Technical Director will work under a soft deadline to complete the set prior to Community Service Night, the Tuesday or Wednesday prior to Opening Night. The hard deadline for completion will be no later than 2:00 pm on the day of Opening Night.

**During the run**

The Technical Director will be repair or delegate needed repairs to the set or technical elements during this time. Report all set or lighting related issues to the Technical Director promptly. Barring immediate threat to the safety of the cast or crew, only the Technical Director or their appointed representative will make repairs or adjustments. **Do not enter** t**he Lighting Storage Room without prior approval from the Technical Director.**

**Closing the Show (Strike)**

On closing night, Cast and Crew shall be responsible for clearing the stage of all furniture and returning all the props to the props storage area in the Glogau Production Facility. Return props need to the storage area (aisle and shelf) where you got them. If the Prop Master is not present for the closing night strike process, they will need to leave detailed instructions on where to return each item with the Cast and Crew. DO NOT leave props **in the shop space.**

Take care of any props borrowed from other locations or from individuals at strike. The individual who borrowed the items is responsible for their return. The Technical Director or Pentacle Theatre is not responsible for items from other locations left at the theater without prior notification and approval.

The Technical Director will give any special instructions to the Director prior to Strike. The Technical Director does not attend the Saturday evening strike process.

The Director or Stage Manager is responsible for managing the strike process.